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1898

Early
English

Dutch and Flemish
Paintings

Leslee Galleries

. Fifth Avenue and 34th Street

CATALOGUE



New York. Blakeslee galleries

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EXHIBITION
OF
EARLY ENGLISH, DUTCH AND FLEMISH
PAINTINGS

AT THE
BLAKESLEE GALLERIES
353 FIFTH AVENUE, COR. THIRTY-FOURTH STREET

NEW YORK
1898



КОМЕДИЯ ТВА МАРГИ
УРАНІЛІ
НАРОД ВОЛН



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INTRODUCTION.

ENGLISHMEN are nothing if not patriotic. A certain clannishness, characteristic of the race, is ever apparent, and is a trait that other nations might well emulate. English painters have, time out of mind, found faithful patrons at home. The magnificent houses of the nobility, the palaces of royalty, the sumptuous mansions of the merchant princes, and the houses of the country gentry attest the faithfulness of all classes to the British artist by their splendid collections of portraits and other art works, from Sir Joshua Reynolds to Opie, and from Constable to Turner. Calm and serene in the satisfaction of his firm belief in British art through all this time, the Englishman may now see his idols worshipped, not only far from his own land, across the sea, by his American kinsmen, but by his old enemy, the Gaul, for the Frenchman is in these days as enthusiastic as the stoutest Englishman could ask.

When a few years ago our great collectors, men of taste and discrimination, began to tire of certain flippant phases of French art, when the group of Barbizon painters had been fully exploited and prices for their best work made them almost prohibitive, it came about naturally that they turned to the canvases of Englishmen known to us here, but in truth, up to this time, never fully appreciated, save by the few. It had hitherto been almost impossible to

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find any of the best examples for sale, for when one was offered it was done so privately and generally to personal friends. But times have changed, and with them fortunes once large have shrunk. Stern necessity has compelled the owners to put their treasures on the market. Perhaps some have found in the increasing demand opportunities to realize needed funds, and the temptation has been too great to resist. Whatever the reason, the heirlooms have found their way to dealer or auction room, and the American has purchased freely.

Before this general movement on the part of the collectors came about, however, Mr. Blakeslee had been attracted to this school of sturdy, vigorous painters, and had bought now and then a picture or a portrait, and among his clientele had found an occasional purchaser who, it must be confessed, bought more on the recommendation of the writer than on his own perspicuity. But to live with these paintings and study them was to find revealed day by day new beauties and to become unconsciously attracted by reason of superb color and the greater qualities of humanity contained therein. What began as an experiment developed into a veritable craze, and the demand grew with jumps and strides. Others in the picture trade were obliged to follow the movement. The greatness of these English masters became apparent, and the end is not yet, for every now and then some sumptuous canvas is brought over that comes even now as a surprise to show the latent power of the men who worked seriously and honestly, with a definite purpose in view.

Some recent sales, in this city, in London, and Paris, of these early Englishmen show that, apart from the satisfaction of the possession of their pictures and portraits, as a matter merely of investment their purchase has been a great success. The writer has seen canvases he has sold but a short time previous, go in the auction room at prices

far in excess of what they originally cost, and he himself has bought back again noteworthy paintings at double the price the first purchaser paid him. The collection contained in this catalogue includes, with works of British artists, fine examples of painters not English-born, who yet settled in that country, either through inclination or by reason of royal favor, and whose art had a strong influence on that of the race among whom they came to live, namely : Van Dyck, Ravesteiju, Janssens, Kneller, and others ; and their canvases are historical documents of the greatest interest and importance. It is not strange to the student and connoisseurs that the American should find himself drawn to the great Englishmen, to whom he is bound by ties of blood, language, and kinship. While the subjects they have painted have the sturdy Anglo-Saxon qualities we know and can appreciate, and the frankness of expression, only surpassed by the sureness of their technique, the thoroughness of the work in detail demonstrates the well-equipped workman who knew his tools and wrought out his own conceptions without having to bother with methods.

T. J. BLAKESLEE.

No. 1.

ANTHONY VAN DYCK.

1599—1641.

Portrait of Baron Arnold de Roy of Zuiderwyn.

Height, 76 inches. Width, 48 inches. Canvas.

IT is rare, indeed, that so superb an example of the great Flemish painter's handiwork as this remarkable portrait is found in the European markets, much less in those here in America. But the opportunity has come through a happy chance, and this large and important canvas has crossed the ocean to find a place in some American collection. A description of the picture conveys only unsatisfactorily its excellence, for it possesses those qualities of sympathetic rendering, the masterly brush-work and the individuality, impossible to express in words, of one of the greatest artists of all times. The likeness is of a nobleman of Van Dyck's day, clad in a dress of black, relieved only by cuffs and a ruff of white. One arm rests on the back of a chair, and the other, half-gloved, is on the hip. The figure is standing, full face to the spectator, and at one side there are a glimpse of sky, distant landscape, and a touch of deep red in the fold of a curtain. Full of dignity, the man looks with expressive eyes out of the canvas. The face is painted with rare simplicity and directness, and the hands have grace

and elegance and the marvellous qualities of drawing and construction for which Van Dyck was noted. The blacks of the costume are treated with consummate skill, being luminous, wonderfully held together, and quite without any feeling of heaviness. Indeed, the whole conception of the composition is reposeful, dignified, and forceful. One may search in vain in all the great collections where this genius is represented to find a more worthy example or one that is more thoroughly representative.

No. 2.

GEORGE HENRY HARLOW.

1787—1819.

Lord Byron.

Height, 30 inches. Width, 25 inches.

HARLOW was a pupil of Sir Thomas Lawrence, and it is allowed that he entered more largely into the peculiar style and character of that master's performances than any other of his pupils. His success was great, and must be attributed solely to himself, for Lawrence, though he employed him in forwarding portraits, never condescended to instruct him further than how to accomplish that drudgery. Harlow, after separating from Lawrence, painted portraits of many of the celebrities, among them Benjamin West, the Kemble family, Sir William Beechey, Northcote, Stothard, Fuseli, and the Countess of Essex.

No. 3.

WILLIAM DOBSON.

1610—1646.

Portrait of Henrietta Maria, Wife of Charles I.,
King of England.

Height, 50 inches. Width, 38 inches.

THERE is probably no problem for the painter more difficult than the realization of the subtleties of feminine beauty. This charming portrait is well-nigh flawless, for there seems nothing lacking in grace, loveliness, or exquisite color. The wistful, well-bred face, with soft eyes looking at the beholder; the wealth of hair, of that glorious tint that poets and painters rave over; the delicately modelled hands, dainty in their refinement, and the beautiful neck and shoulders, are expressed with an unction and an elegance befitting the royal subject, and are painted with perfect understanding of the medium. With a pale-yellow gown, softened here and there with lace, the quiet note of pink in the flowers loosely held in the hands harmonizes perfectly. The woman stands here an embodiment of delicious, dainty womanhood, whom to see is to admire, and whom to study carefully is to remember always.

On the death of Van Dyck, Dobson was created sergeant painter and groom of the chamber of Charles I.



"The colouring and style of this master's pictures strikingly resemble those of Van Dyck. His portraits are always distinguished by a noble and dignified air; the attitudes are graceful and animated. Among many excellent pictures by his hand may be instanced a family group in the Marlborough collection; a portrait of Prince Charles clad in armour, in the possession of the family of the late Sir Eliab Harvey; an admirable portrait of a gentleman, quite worthy the name of Van Dyck, in the collection of Edward V. Utterson."—Smith's "Catalogue Raisonné."

"Of the painters of his time, Dobson approaches nearest to Van Dyck. There are in the National Portrait Gallery paintings by Dobson of himself; Sir Henry Vane, the younger; Francis Quarles, the poet; and Endymion Porter; and at Hampton Court there is a portrait of himself and his wife, and portraits of two gentlemen."—Bryan's "Dictionary of Painters."

No. 4.

SIR DAVID WILKIE.

1785—1841.

Exhibited in the Royal Academy in 1835.

Christopher Columbus Submitting the Chart of his
Intended Voyage for the Discovery of the New
World to the Spanish Authorities.

Height, 58 inches. Width, 74 inches.

THE idea of this picture was found in the "Life of Columbus," by Washington Irving.

"A stranger travelling on foot," says the accomplished biographer, "accompanied by a boy, stopped one day at the gate of a convent of Franciscan friars, and asked for bread and water for the child. Friar Juan Perez de Marchena happening to pass, was struck with the appearance of the stranger, and observing from his air and accent that he was a foreigner, entered into conversation with him. That stranger was Columbus."

The conference which followed, remarkable for opening brighter prospects in the fortune of Columbus, forms the subject of the picture. He is represented seated at the convent table, with the prior on his right, to whom he is submitting a chart of his contemplated voyage. Beside

him is his son Diego, with a small Italian greyhound, while on the other side of the table is the physician, Garcia Fernandez, who, from scientific knowledge, approved of the enterprise. Behind him is Martin Alonzo Pinzon, one of the most intelligent sea captains of his time, and who accompanied Columbus on his voyage. This picture was painted for Mr. Holford, and remained in the family until recently purchased.

No. 5.

JAN LOOTEN.

1618—1681.

Landscape and Forest Interior.

Height, 40 inches. Width, 50 inches.

THIS noble picture was formerly in the collection of Baron Hirsch.

“Looten painted in England during the reign of Charles II. The Berlin Gallery has a landscape with a stag hunt, dated 1659; the Cassel Gallery, a hunting scene. Three landscapes are in the Dresden Gallery. The National Gallery has a very fine example in the Dutch room, a river scene with figures. Looten’s works are also in many private galleries in England.”—Bryan’s “Dictionary of Painters.”



No. 6.

SIR GODFREY KNELLER.

1648—1723.

Marriage at St. Catharine.

Height, 58 inches. Width, 60 inches.

BORN at Lubeck, 1648, and was a pupil of Bol, at Amsterdam. He came to England in 1674, and gaining the patronage of the Duke of Monmouth, was presented to Charles II., and painting that monarch's portrait satisfactorily, was induced to stay in the country. He made several pictures of his royal patron, and was sent by him to Paris to paint a portrait of Louis XIV. He was equally in favor with James II., and the death of Lely left him without a rival. He painted no less than ten sovereigns. Was state painter to Charles II., James II., William III. (who knighted him in 1692), Queen Anne, and George I. (who created him a baronet in 1715). It is needless to add he was in great favor with the fashionable world. He died in 1723.

No. 7.

JANSSENS (CORNELIS) VAN CEULEN.

1594—1664.

Portrait of Henry, Prince of Wales, Son of James
I., Brother of Charles I.

Height, 30 inches. Width, 25 inches.

A SUPERB head and bust, the figure clothed in a black doublet, with slashed sleeves and a collar of lace exquisitely painted in the greatest detail. The young patrician face, seen in three-quarter view, is beautifully modelled; the eyes have a lifelike expression, and the serious mouth is surmounted with a faint moustache. The features are admirably indicated with rare precision and knowledge, and the brown hair falls in long, graceful waves. About the waist is a sash or belt of red. The canvas is one of the most representative works by this famous Dutchman ever seen in this country.

Some of Janssens' best pictures are portraits of Charles I. (at Chatsworth House), the Duke of Buckingham (Welbeck Abbey), William Harvey (Royal College of Physicians), Sir Christopher and Lady Neville (Wroxton Hall), Admiral Pennington (Lord Tollemache).



No. 8.

THOMAS UWINS, R.A.

1782—1857.

Undine.

Height, 56 inches. Width, 45 inches.

THE attraction of feminine beauty is potent, no matter what the time or conditions, and the thoroughly English type this able British painter gives here, is full of insidious grace. The figure is seated in the wood, arranging her hair, one hand thrown over her head, while in her lap are flowers. The face is in shadow and the body is nude, from the waist up, while over the torso and parts of the flesh the sunlight flickers here and there. There are a smiling expression on the woman, a grace and charm about the movement, and a richness about the color that are admirably expressed. In the distance a glimpse of sky is seen through the woodland, while the draperies are arranged in easy folds.

No. 9.

RICHARD PARKES BONINGTON.

1801—1828.

On the French Coast.

Length, 14 inches. Width, 12 inches.

BORN in England in 1801. Of the most ordinary parentage, this great painter was taken at an early age to Paris, where, at the age of fifteen, he began his studies at the Louvre, and subsequently became a pupil of Baron Gros. Although he died before he was barely twenty-seven years old, his career was something meteoric, for he enjoyed a vogue not only in his native country, but in France as well. In 1820 his "Henry IV. and the Spanish Ambassador" brought at public sale in Paris the remarkable price of \$16,500. His talent was by no means limited to landscape art, for he drew surprisingly well the figure, the ocean, and genre subjects.



No. 10.

RICHARD WESTALL, R.A.

1765—1836.

An English Forest.

Length, 44 inches. Width, 34 inches.

BORN in Hertford, England, 1765. A pupil of the Royal Academy Schools, and tutor in art to the present Queen, then Princess Victoria. Was made a Royal Academician in 1794, and one of his large paintings adorns the altar of All Souls' Church, Langham Place, London. He did figures and portraits as well as landscapes, but the rarity as well as the excellence of the latter make them highly prized. He died December 4, 1836, aged 71.

No. 11

SIR NATHANIEL DANCE, R.A.

1734—1811.

Lady Cooper and Children. The Wife of Sir Gray
Cooper, Bart., of Nova Scotia, Secretary of
Lord North in 1770.

Height, 48 inches. Width, 58 inches.

A MOTHER and her four children, admirably and gracefully posed against a heavily embroidered curtain, with a glimpse of landscape and sky on the left. The painter has been highly successful in his rendition of the charming delicacy of child-life, while his color is soft, harmonious, and pleasing. The piquancy of the little ones, the naturalness of arrangement, and the daintiness all about, make this one of the painter's most successful efforts, while the young matron, proudly conscious of the beauty and attractiveness of her boys and girl, is invested with much beauty and quiet dignity.

Dance was a son of the architect who built the Mansion House, the official residence of the Lord Mayor of London. He was a painter of historical subjects and portraits, Foundation Member of the Royal Academy, and he married a rich lady of Hampshire. Coming in for a large fortune, he painted thereafter only such pictures as appealed to him. Many of his works pass for those of Sir Joshua Reynolds. Some of his portraits include two full lengths of George III. and his Queen; full length of Garrick, as Richard III., and Captain Cook, now at the Greenwich Hospital.



No. 12.

SIR MARTIN SHEE, P.R.A.

1769—1850.

Frances, Wife of Henry Robinson, Esq.

Height, 96 inches. Width, 58 inches.

PRESIDENT Royal Academy from 1830 to 1845. A portrait painter of distinction. Born in Ireland, 1769. He had many royal sitters, including the Duke of Clarence, William IV., and Queen Adelaide, as well as Her Majesty, Queen Victoria, and he painted a number of theatrical portraits, among them Lewis, Stephen Kemble, Pope, and Fawcett. Occasionally he evolved classical compositions, but his reputation rests mainly on his portrait work.

No. 13.

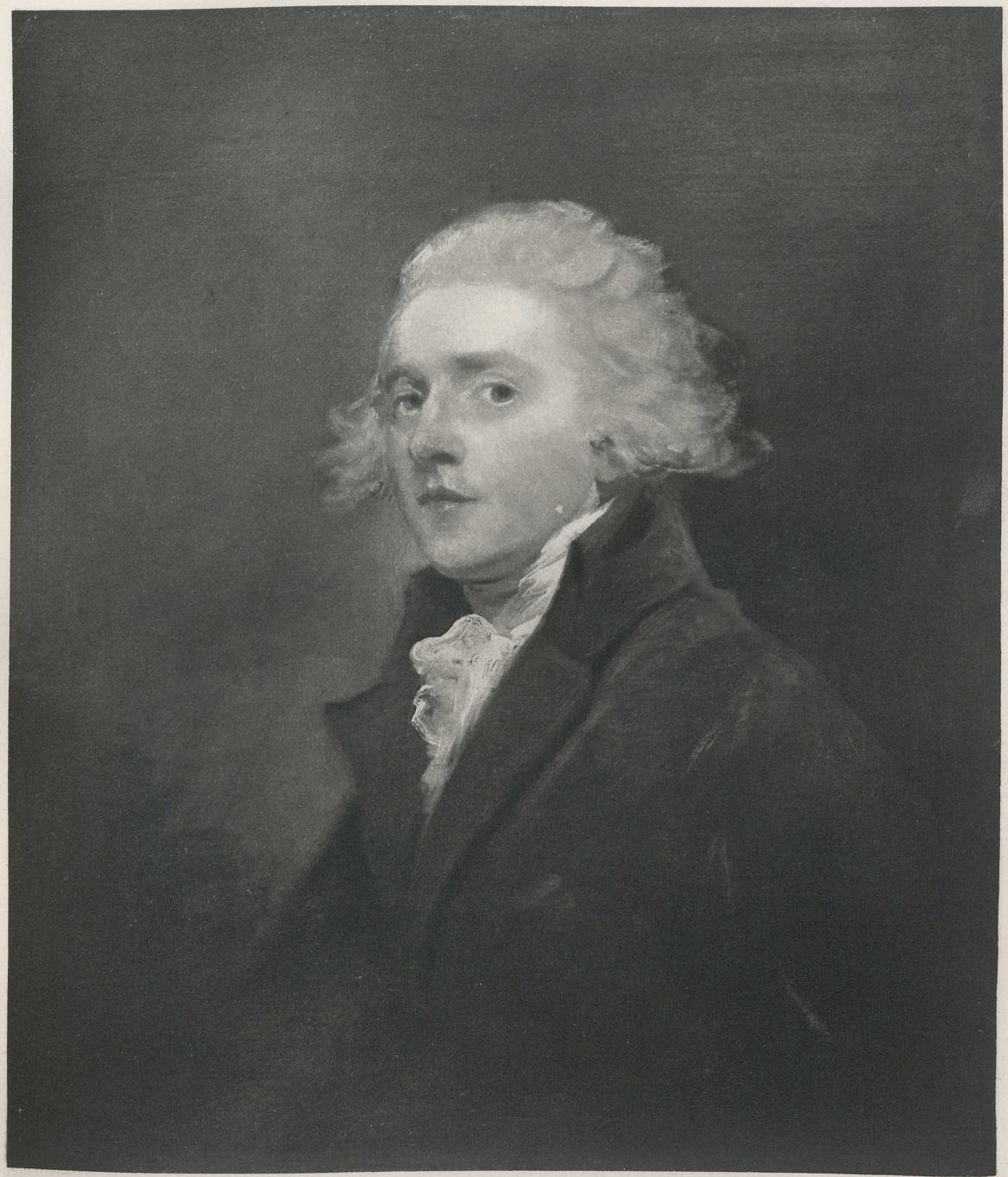
SIR JOSHUA REYNOLDS.

1723—1792.

Portrait of Mr. Musters.

Height, 30 inches. Width, 25 inches.

A FRANK, directly painted portrait of an English gentleman, executed in 1777. The certain brush-work, luscious color, and sturdy honesty of the great English artist are all apparent here, and the work is eminently characteristic of his talent. With subdued tones in dress and background, the face takes on its full value in realism and expression, while the anatomical construction is superbly rendered. A unique interest attaches itself to this canvas because of it being a companion picture to one of Mr. Muster's wife, a portrait now hanging in the National Gallery in London. It was painted by Sir Joshua about the same time, and, possessing the same qualities seen in the present example, is justly esteemed among the treasures of the great British national collection.



No. 14.

GUSTAV RICARD.

1824—1873.

Little Girl with Dog.

Height, $21\frac{1}{2}$ inches. Width, 16 inches.

THIS charming picture of a little girl with a dog in her arms comes from the collection of Maurice Kann, and was shown in the famous Cent Chef d'Œuvres, exhibited at the Petit Galleries in Paris in 1892. It is a delightful rendition of child life, tender and dainty both in color and conception. The roguish eyes, the expressive mouth, and the brilliant youthful flesh tones are given with genuine artistic feeling. The dog is indicated simply, and the little hands clasped about his neck are gracefully posed with naturalness and freedom. All the subtleness of the child are portrayed with full appreciation of the charm of infancy, while the size and general arrangement of the canvas are fully satisfactory.

No. 15.

HENRY HOWARD, R.A.

1769—1847.

Hebe Feeding the Bird of Jove.

Height, 54 inches. Width, 78 inches. Canvas.

“A PAINTER of poetical and classical subjects. Was born in London in 1769. In 1800 he was elected an Associate of the Royal Academy, and in 1808 an Academician. He became secretary of that institution in 1811, and professor of painting in 1833, and the duties of these offices he fulfilled until a few months previous to his decease, which occurred at Oxford in 1847. As professor of painting at the Royal Academy he delivered a course of lectures to the students, which are remarkable for the views they take of art in its higher qualities as well as for the clearness and elegance of their diction.”—Bryan’s “Dictionary of Painters.”

The following are some of Howard’s best known works: The Flower Girl, National Gallery; The Pleiades, Duke of Sunderland; Sabrina, South Kensington Museum; Pygmalion, South Kensington Museum; The House of Morpheus, Lord Leconfield; The Story of Pandora, Sloane Museum; Hylas Carried Off by the Nymphs, Lord Leconfield.



No. 16.

DAVID TENIERS THE YOUNGER.

1610—1694.

A Game of Cards.

Height, 9 inches. Width, 13½ inches.

THIS unusually well-preserved and happily composed example of the famous Dutch genre painter represents one of his characteristic groups of peasants gathered about a table in a room. Two of them are engaged at a game of cards, and the others are attending the result with much interest. In a far corner by the fireplace two more men are drinking and talking. The crowd by the players are a study of expression and interest, while the participants themselves are capitally rendered. The drinking, roystering spirit of the times is admirably conveyed ; the types are portrayed in almost microscopic detail, and the accessories, as in all of Tenier's work, are marvels of still-life painting. Note a little jug to the left and a hat hung carelessly on the back of the chair. Both are exquisitely done, though it is of course in the faces that the artist has expended great thought and care, and these are remarkable for their research and study.

No. 17.

WILLIAM ETTY, R.A.

1787—1849.

The Rescue.

Height, 35 inches. Width, 25 inches.

BORN in York, England, 1787. Etty was a born artist, and devoted his whole life to the study of his profession, taking little pleasure in anything else, and achieving a success that comes to few men, artistically and financially, for he died a comparatively rich man. His especial delight was in painting the beauty of the female form, and to a fine equipment in drawing he added a grandeur of color thoroughly in harmony with splendid conceptions. His historical compositions are famous. He was made an R.A. in 1824, and he died in 1849. There are no less than twelve of Etty's paintings in the National Gallery, London, and three in the South Kensington Museum, and four in the National Gallery in Scotland.



No. 18.

JOHN CONSTABLE, R.A.

1776—1837.

On the Stour—Suffolk.

Height, 25 inches. Width, 36 inches.

From the collection of William H. Fuller.

THE father of modern landscape art, this splendid painter never lived to obtain the full appreciation to which he was entitled by his genius and which the world has since accorded him. Working always with great sincerity, painting simple fine motives of English landscape, with now and then the sea, he labored conscientiously before nature and gave the keynote to the world of artists who succeeded him. He was born in 1776, and died at sixty-one years of age, leaving behind him a worthy record of magnificent pictures, that to-day are held among the great works of art. He had the courage of his convictions, and he blazed a path for himself, for at a time when men were painting the exterior views of nature, he went at the soul of his subject, and he invested what he saw with his own strong, virulent personality, evolving glorious color and giving to the most prosaic of motives an engaging sentiment entirely his own.

No. 19.

SIR HENRY RAEURN.

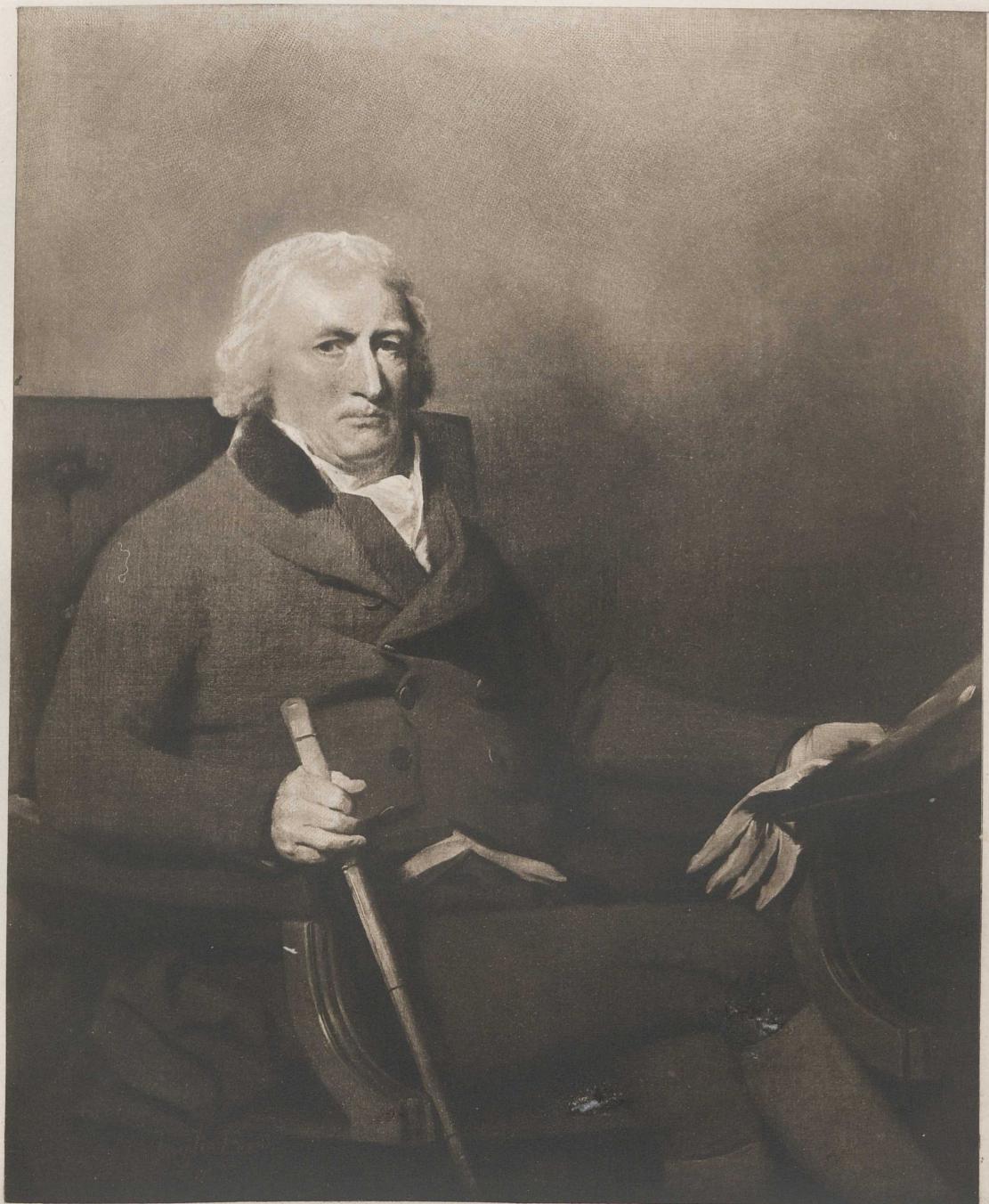
1756—1823.

Sir Patrick Inglis.

Height, 50 inches. Width, 40 inches.

VIGOROUS masculine portrait of a gentleman seated in an armchair, holding hat, gloves, and cane in his hands. The prevailing tones of brown are most harmonious, and bring out with fine decision a strong, intellectual face, admirably and simply painted with masterful touch.

Raeburn was born in Scotland in 1756, where he reckoned the greater part of the distinguished men of his time among his sitters and friends, including the mountain chiefs MacDonalds, MacKenzies, Campbells, Bruce, Scott, Duffs, Gordons, Douglases, Hamilton, and many others. Knighted by George IV. 1822, and appointed Scottish court painter. An exhibition of his collected works held at Royal Scottish Academy, in Edinburgh, 1876; Winter exhibition, R. A., London, 1877, and at the Grafton Galleries in 1895. His work has steadily increased in reputation, until to-day he ranks with Reynolds, Gainsborough, and Romney.



No. 20.

PETER NASON.

1636—1700.

Portrait of a Dutch Lady.

Height, 50 inches. Width, 40 inches.

NASON was born at Amsterdam. He was a member of the Guild of Painters, and in 1656 was one of the forty-seven members who established the Picture Society. He painted the portraits of Prince Mauritz and of Charles II. of England and of the Grand Elector of Hanover (full-length portrait, dated 1667). There are pictures by him in the various museums in Europe.

No. 21.

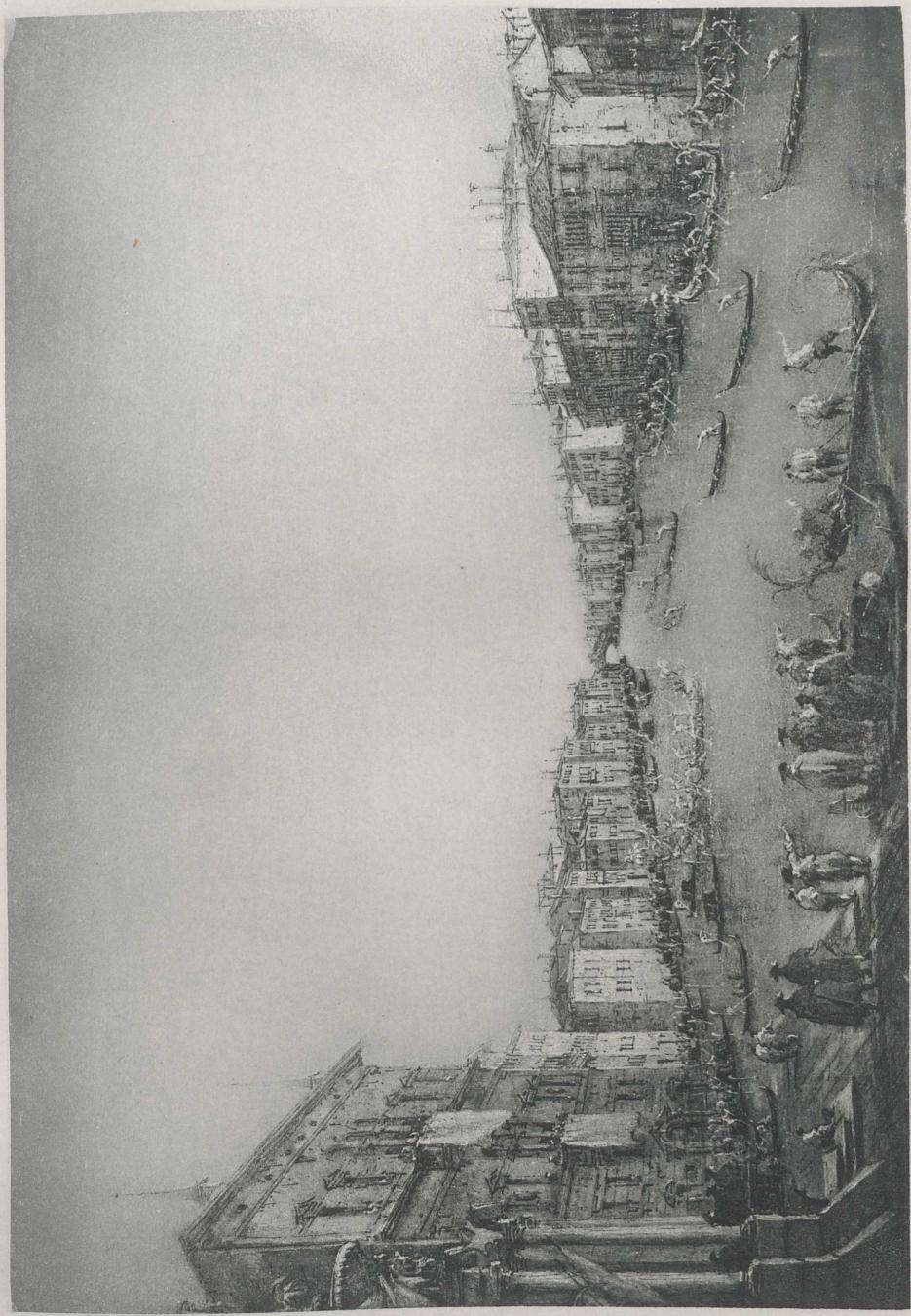
F. GUARDI.

1712—1793.

A Gondola Race on the Grand Canal, Venice.

Height, $9\frac{3}{4}$ inches. Width, $13\frac{3}{4}$ inches. Panel.

THE view is taken in the direction of the Ponte Rialto, on the left of the Palazzo Balbi. From the collection of Sir Andrew Fontaine, Narford Hall, Norfolk, 1894. Sir Julian Goldsmid collection. Exhibited at the Venetian Art Exhibition, New Gallery, 1894 and 1895.



No. 22.

GEORGE MORLAND.

1763—1804.

The Storm.

Height, 28 inches. Width, 36 inches.

MORLAND was born in London, 1763. The usual tales of youthful precocity are told of the painter's childhood. He drew on dusty tables at the age of three; at four he was surprised at work in the parental studio of Benjamin West, when his father sent him off with a kick and the remark that he would either be hanged or a genius. It is said, at the expiration of his apprenticeship to his father, Romney offered to take him into his own house, in Cavendish Square, with an annual salary of three hundred pounds, on condition of his signing articles for three years. This offer Morland refused. Morland experienced a curious career. Living far beyond his means, he became deeply involved, and many of his celebrated pictures were painted when he was in seclusion, to elude his creditors. Morland's good work stands very high in the estimation of connoisseurs. His paintings are in the National Gallery and at South Kensington Museum, also in the Glasgow Gallery. Nearly two hundred and fifty of Morland's pictures have been engraved.

No. 23.

JANSSENS (CORNELIS) VAN CEULEN.

1594—1664.

Portrait of a Lady.

Length, 35 inches. Width, 44 inches.

THE face is thoughtful and refined and full of gentleness, while the hands are painted with the most elaborate detail, though without smallness. The velvet robe is suggested with simplicity.

Janssens visited England in 1618. Here he met with very flattering encouragement, and was taken into the service of James I., whose portrait he painted several times. One of his finest portraits was that of Sir George Villiers, father of the famous Duke of Buckingham. Janssens was less employed after the arrival of Van Dyck, although he remained in England until 1648.



No. 24.

THOMAS GAINSBOROUGH, R.A.

1727—1788.

The Market Cart.

Height, 20 inches. Width, 24½ inches.

From the collection of Wm. H. Fuller.

"A TYPICAL summer day, bright, flashing with sunlight. From the foreground a country road winds between rough hillocks. On the left, leading towards a distant village, a great, white, dome-shaped cloud, brilliant in light, comes in sharp contrast with dark-green treetops in the middle of the picture.

"The whole strength of the palette and the full scale of colors have been employed in treating this effect of light. The market cart gives a name to the picture and at the same time furnishes a pleasant note in the composition; but the great moving purpose of the painter was to present a striking opposition between the dark rich greens of the landscape and a great white cloud, whose brilliancy they heighten as it floats away in a pale-blue fathomless sky."

No. 25.

RAVESTEIJN (JAN ANTHONISZ VAN).

About 1572—1657.

Portrait of a Young Lady.

"A CELEBRATED portrait painter, born at The Hague. Was a pupil of Frans Hals, whose early style he closely followed. He was scarcely surpassed by any of his countrymen in the particular branch of art which he practised, if we except Rembrandt, Hals, and Von der Helst. Ravesteijn's portraits are characterized by a peculiar nobility in the carriage of his sitters and by a fine largeness of conception. His paintings may be found in the Amsterdam Museum, Berlin Gallery, Munich Pinakothek, The Hague, and Dresden."—Bryan's "Dictionary of Painters."

A decided charm of quaintness in costume, treatment, and general pose of the model characterizes this interesting canvas, which represents a patrician woman of Flanders, with great ruff and a head-dress and cuffs of lace. In her right hand, which is gloved, she holds a gauntlet. The gown of black is embroidered in gold, and about her neck is a string of pearls. The head is painted in great detail, but broadly enough to leave no suspicion of over-elaboration, and the color is as fresh as when the work was first sent out from the artist's studio. In drawing and modelling there is nothing left to be desired, while the brilliancy of the light and the interesting arrangement of the canvas make this picture exceptionally attractive.



No. 26.

NATHANIEL HONE, R.A.

1718—1784.

The Artist.

Height, 50 inches. Width, 40 inches.

HONE was celebrated as a miniature painter of great repute as well as a portrait painter. He was a Member of the Incorporated Society of Artists, also one of the foundation members of the Royal Academy. He was a constant exhibitor of portraits at the academy from its foundation to his death in 1784.

No. 27.

SIR HENRY RAEBURN.

1756—1823.

Portrait of Dr. Walker.

RAEBURN was born in Scotland in 1756, where he reckoned the greater part of the distinguished men of his time among his sitters and friends, including the mountain chiefs MacDonalds, MacKenzies, Campbells, Bruces, Scott, Duffs, Gordons, Douglasses, Hamilton, and many others. Knighted by George IV. 1822, and appointed Scottish court painter. An exhibition of his collected works held at Royal Scottish Academy, in Edinburgh, 1876; Winter exhibition, R. A., London, 1877, and at the Grafton Galleries in 1895. His work has steadily increased in reputation, until to-day he ranks with Reynolds, Gainsborough, and Romney.

No. 28.

CLAUDE LE FEBVRE.

1633—1675.

Gentleman. Time of James II.

Length, 30 inches. Width, 25 inches.

“A FRENCH portrait painter. Born at Fontainebleau. In 1663 he was received a Member of the Academy, on which occasion he painted the portrait of Colbert. After this he went to England, and met with great encouragement at the court of Charles II. He died in Paris in 1675. Two of his portraits are in the Louvre. The National Portrait Gallery has a portrait by him of Isaac Barrow.”

No. 29.

RICHARD WILSON, R.A.

1714—1782.

On the Arno.

Height, 40 inches. Width, 50 inches.

THIS distinguished landscape painter was born in Montgomeryshire in 1714. Wilson did not at once attain success, partly from the inability of the public to recognize his merits, partly from the jealousy of some of his contemporaries, and partly from his own unconciliatory disposition. He lost the favor of the court by an unfortunate outburst of temper.

Having painted a view of Sion House for the King, he submitted it to Lord Bute, who objected to the price demanded (sixty guineas); thereupon the painter angrily retorted that if the King could not pay for it all at once, he would take it in installments. Although he was chosen a foundation Member of the Royal Academy in 1768, he had still long to struggle with poverty.

Wilson's pictures are scattered throughout the private collections of England; also, the National Gallery contains nine, the South Kensington Museum five, the Glasgow Gallery six, and two in the National Gallery at Edinburgh.

In color, composition, and aërial truth few landscape painters have equalled and none excelled him. Some of his pictures have been very finely engraved by Woollett.

